

15 CENTS.

THE WAWA Shorthand Instructor

.....OR.....

THE DUPLOYAN STENOGRAPHY

ADAPTED TO ENGLISH

By the Editor of the KAMLOOPS "WAWA."

THE simplest system of Shorthand in the world. The easiest to learn. - A hundred times easier than the old writing. Two million people (2,000,000) throughout the world already practising this system of phonography. It is adapted to over twenty different languages.

Can be learned without teacher in one to three hours.

If you are a stranger to Shorthand, take this paper and become acquainted with this useful art.

If you have failed to learn Shorthand owing to the complication of the system you adopted, or from want of time, do not give up, but try this system, and wonder at its simplicity.

Time is precious. You will save time as soon as you are acquainted with this phonography.

FIRST EDITION.

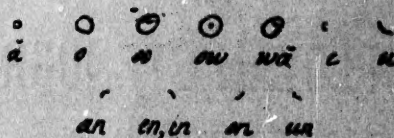
KAMLOOPS, B.C.

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Cover-tells, 24p. D.

THE PHONETIC ALPHABET.

Vowels:


 a o u e i u
 an en, in m un

Consonants:

h p t f k l sh s n m
 b d v g r j, ch z ts ng

Alphabetically:

a b c d e f g h i j
 k l m n o p q r s t
 u v w x y z

1 2 3 4 5 6 7 8 9 0
 - \ / () ~ ~ 0

INTRODUCTION.



The system of Shorthand explained in these pages is the Duployan Shorthand, as pure as it has been possible to retain it for expressing the sounds of the English language. As has been said in a former issue of the "Kamloops Wawa," "an effort is here made to make our phonography read the same way exactly in English as in French, and so also for all other languages."

Our Indians in British Columbia, as soon as they can read the Chinook and their own language in shorthand, are also able to read English, Latin, or any other language figured in shorthand.

In the same manner, as soon as one is able to read and write English in this style of shorthand, he will find himself at once able to read and pronounce correctly French, German, or any other language, by which it can be seen that this shorthand is a most powerful means for learning languages. This needs only be tried to be proved to evidence.

Another object of this shorthand, which ought to make the primary one, is to assist in acquiring every kind of knowledge, even that of Grammar and Orthography, a hundred times quicker than through the common way. This question has been discussed at full length in the French Duployan Stenographic Press. It is sufficient to state that a pupil in this style of shorthand who does not know how to read, will learn to read English or any

other language in shorthand in a few lessons, and will at once be able to store up in his mind all kinds of information, and will with the greatest ease, learn that most difficult, most trying, and most queer science, that of the current English Orthography.

But for many, the principal object in undertaking the study of shorthand is to acquire speed in writing, and most pupils in shorthand do hardly master the principles of the art, when they rush for the reporting style, in which the words and phrases are abbreviated as much as it is possible, and often more than is necessary.

Now, do not be too anxious for abbreviations in this style of shorthand ; instead of looking up too early for a reporting style, see rather that you master well the phonography in full. Mind, this system of shorthand in full is at least five times shorter to write than the common long hand, so that when you acquire the same natural ease in writing this shorthand as you have now in writing long hand, you can put down five times more words in the same space of time. If you can now with ease write twenty words a minute, you will write one hundred words with the same facility, when you have become accustomed to the turn of the shorthand, and if you can by rushing a little, write thirty or even thirty-five words a minute, you will just as well write 150 to 175 words a minute, and that in full style, without a single abbreviation, and what is more still, you will be able to read what you have thus written, at any time, as easily as typography, or read any other one's notes providing the writing is correct, what cannot be so easily done when abbreviations are used.

DUPLOYAN PHONOGRAPHY—ENGLISH METHOD.

ELEMENTS OF PHONOGRAPHY.

FIRST LESSON.

The first lesson comprises five phonographic elements and exercises.

1. Write a small circle, the smallest you can: that is the sound "ah," or "a" as in "fat."

2. Write now a circle much larger than the first: that will answer for "oh," and will figure "o" as in "not."

3. The same size circle, "radiated," will stand for "oo," as in "foot."

4. The fourth sign is a short perpendicular, about one-eighth of an inch long, drawn "straight downwards"; it is the consonant "p."

5. A perpendicular two or three times longer is the sign used for the consonant "b."

With these five elements we can figure a number of words.

Draw the sign used for "p," ending it in a small circle as used for "ah": you have the word "pa."

NOTE.—It would be wrong to make an angle between the "p" and the "a," by placing the circle straight under the perpendicular, thus making an angle: that would make two strokes of the pen instead of one. The angle is avoided by turning the circle either side of the perpendicular.

Our great rule is to "AVOID ANGLES," whenever it is possible.

I.

ā in fat : o

O in not : O

oo in foot : O

p : |

b : |

p. a. pa b

p. o. po b

p. oo. poo b

Wrong: b o o

Right: b b b

Right: d d d

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Now, draw the "p" as before, and terminate by a large circle, as for "o": you have "po."

Draw again the same as for "po," radiating the circle, as in the accompanying figures: you have "poo."

Write now, first the letter "ah," commencing at the bottom, so as to connect it without making an angle, with the following letter "p." You have "ap." In the same manner you can write "op," "oop."

Write now the long perpendicular "b," terminating it into a small circle: you have "ba." In the same manner "bo," "boo." Write also: "ab," "ob," "oob."

Write again the monogram "pa," but, before lifting the pen from the paper, draw another p short perpendicular "straight downwards": that makes "pap." In the same manner "pop," "poop." If to the monogram "pap," you add another "ah," you will have "papa."

NOTE.—It will be very useful to study this lesson two or three times over, carefully writing down all the signs and monograms, before passing to the next lesson. See that you take not the habit of making the "a" too large, or the "o" too small. Beginners are also liable to make the "p" too long, or the "b" too short, so as to confound the one letter with the other.

a p: ap: a

o p: op: a

oo p: oop: a

Wrong: p p p

Right: a a a

Right: p p p

ba bo boo

b b b

ab ob oob

p p p

Pa: pap a

pop d paup d

papa: j

to t
sou
sha
lett
ver
The
long

N
min
turn
In t

T
son
"oo

W
dra

A
the
less
turn
ang
pen

T
kno
sen
from
tha

T
"G
wri
pre

N
wri

SECOND LESSON.

The second lesson adds only two more elements to the ones already given. Like "p" and "h," the sounds "t" and "d" are similar, the one being sharp and short, and the other, soft and long. The letter "t" will be represented by an horizontal line, very short, always written "from left to right." The letter "d" in the same manner, but much longer.

Now write an horizontal line, very short, terminating without angle, into a very small circle turned above or below the line: that makes "ta." In the same manner, "to," "too."

Then, write first the vowel, followed by the consonant, without making an angle: "at," "ot," "oot."

Write again "ta," and before lifting the pen, draw another "t": "tat"; also, "tot," "toot."

A number of other words can be written with the help of the two consonants learned in the first lesson: "tap," "top," "toop." Here the circle is turned above the line, so as to connect without angle with the following consonant without the pen running the same course twice.

THIRD LESSON.

Two more signs are added to the one already known: the similar sounds "f" and "v," are represented by slanting lines, or lines drawn "obliquely from left to right," the "v" being much longer than the "f."

FOURTH LESSON.

Two more signs. "K" is short and sharp, and "G" is soft and long. An oblique line, very short, written downwards, "from right to left," will represent "k"; the same, much longer, "g."

NOTE.—When "g" sounds like "j," as in age, it is written like "j," in phonography.

II.

t. - d: —
 o o o —
 o o o —
 a — a —
 a — a —
 e + e e
 e + e e
 e p p.

III.

f: v: —
 b b b —
 b b b —
 d d d —
 e p p —

IV.

k: g: —
 b b b —
 e e e —
 e e e —
 e p p —
 e e e —

FIFTH LESSON.

"L" and "R" are called "liquids." Oblique lines drawn "upwards, from left to right," will represent these letters, a short one for "l," and a long one for "r."

At first sight, these two letters resemble the preceding ones, "k" and "g." But they are perfectly distinct, and no confusion can be made; for "l" and "r" are written "upwards," "k" and "g," "downwards." When written from the same line, "l" and "r" will "ascend, above," while "k" and "g" will "descend, below" the line.

SIXTH LESSON.

"Sh," and "j or ch." A large semicircle, curved "upside" the line, and written "from left to right," will represent "sh"; the same with a dot inside, will figure "j or ch," a smaller one for "j," and a larger one for "ch."

SEVENTH LESSON.

"S" and "z." A large semicircle, curved "beneath the line," written "from left to right," will stand for the letter "s"; a dot inside will distinguish the letter "z, or ts."

EIGHTH LESSON.

Two more signs: "n" and "ng." A large semicircle, curved "to the right," and written "downwards," will be the letter "n"; a dot inside will make it "ng."

V.

L: /up R: /up
 l l l l l l
 r r r r r r
 l r l r l r
 l r l r l r

VI.

sh: ~ j ~
 ch: ~ ~ ~
 ~ ~ ~ ~ ~
 ~ ~ ~ ~ ~
 ~ ~ ~ ~ ~

VII.

s. ~ z ~
 ~ ~ ~ ~ ~
 ~ ~ ~ ~ ~
 ~ ~ ~ ~ ~
 ~ ~ ~ ~ ~

VIII.

n.) ng.)
 ~ ~ ~ ~ ~
 ~ ~ ~ ~ ~
 ~ ~ ~ ~ ~
 ~ ~ ~ ~ ~

TWELFTH LESSON.

The sound of "u," as in "use," and "u," as in "us," will be figured by a quadrant of a large circle, so placed as to make no angle with the preceding consonant in all cases, and with the following one, whenever possible.

As "u" in "use" is the regular sound of "u," it is natural that it should be written without any other mark when figuring that sound. Whenever a distinctive mark for "u" as in "us" is required, a dot may be placed inside the curvature of the quadrant.

XII.

U in use —

ŭ in us —

XIII

THIRTEENTH LESSON.

A quadrant of a small circle has been adopted in this system, to represent in abbreviated form the nasal sounds as below. The quadrant can be written in four different positions, numbered 1, 2, 3, 4, in the accompanying exercises. The first when alone will represent "an"; the second, "in," the third, "on," and the fourth, "un." The same, without any other distinction, will represent the same sounds in the body of words, whenever they can be written in the same positions, and connected without angles. In other cases, they should always be connected without angles, which can always be done by selecting the one that answers the requirement: then the sound represented may be precised by accents as follows:

An acute accent above to designate "an."

A grave accent above to designate "en, in."

An acute accent below to designate "on."

A grave accent below to designate "un."

The accent may safely be omitted whenever the context is sufficient to determinate the sound written.

The same quadrants may be adopted as well to represent; "am," "em," "im," "om," "um"; and even the following ones in ordinary cases: "ang," "eng," "ing," "ong," "ung."

When the nasal sounds are long as in "been," "loan," etc., it is better to write them in the unabbreviated way.

FOURTEENTH LESSON.

"H" aspirate. A heavy dot in front of a word will point out "h" aspirate.

an: — en, in: —

on: — un: —

XIV

h asp.

THE WAWA SHORTHAND

XV.

FIFTEENTH LESSON.

A small circle and a small semicircle combined will figure "i" as in "time," "mile," etc., or "y" in "by," "my," etc.

The diphthong of "oi" may be written the same way, but the circle should be larger. In every case see that angles are avoided whenever possible.

in ice: -

i s e h z v
F 2. 2. 3.
3 o a
oi: o e 2

XVI.

SIXTEENTH LESSON.

"Th" is represented by a "t" or "d" marked on one side or crossed by a dash.

A few samples of compound vowels are given here, to serve as a key for the writing of those and similar sounds, whenever they occur.

th sharp: -

th soft: —

the: -

wa: o wo: o
woo. o wou: o
we: o way: o
Way-ee: o Wy: o
Wee-ah. o wa. o

SEVENTEENTH LESSON.

NUMERALS.

The numerals 1, 2, 3, 4, 5, 6, 7, 8, 9, 0, are represented, respectively, by P. T. F. K. R. M. N. Sh. S. O., only the M. N. Sh. and S. are reduced to a size corresponding with that of the P. T. F. K. When 1, 2, 3, 4 and 5 are represented, as in 11, 22, 33, etc., a small circle as used for & in für, is used to separate them. See the example.

Round numbers may be abbreviated as in the accompanying example.

XVII.

1 2 3 4 5
1 - \ /
6 7 8 9 0
c o ~ v o
10 11 22 33 44
b d - \ /
100. 1000. 10000
b o o
100000. 1000000
b o

REMARKS.

The following tables are intended to show the correct manner of connecting the elements of shorthand with each other, and the pupil who follows exactly the turns which are indicated in these tables cannot fail to acquire correctness in writing shorthand. A strict rule is followed of writing the syllables always in the shortest possible way.

In the study of shorthand all depends on the habits taken in the beginning. If a habit of writing a syllable wrong is contracted from the beginning, it will be difficult to correct it afterwards. Another remark is that a wrong turn in shorthand is always detrimental to speed, and to legibility. So take great care to write exactly as you see indicated in the following tables: in most cases there is only one correct way of writing a word in shorthand, and to make sure of having the correct way, there is no shorter method than to follow exactly the models given in the following pages.

The great object in these tables is to show how to avoid angles. See the first table, page 12. You have "a" and "p," make "ap." Remember that "a" has uniformly the sound of "a" in "fat" in all these syllables. Now the table shows the shortest way to write down "ap," and to connect "a" with "p" without angle. See that you begin the vowel "a" by the bottom so that when you complete your loop or eye for "a," your pen is in position to proceed with

the "p" without making an angle. Write in the same manner "at" "af," "ak," "al," "ash," "as," "an," "am." Notice that the pen or pencil is first placed in position for writing the consonant in the proper direction, but before writing the same, the circle vowel is traced to one side. The same rule is observed in the lower half of the table for writing "pa," "ta," etc.; the consonant is first written, ending without angle into a small circle turned to one side. The consonants "b," "d," "v," "g," "r," "j," "ch," "z," "ng," follow exactly the same rules as their correspondents in the above tables; they are omitted for the sake of simplicity.

The second table, left column of page 13, works on the vowel "o," in the same way as letter "ah," in the first table, so that when the first table has been well understood, the second one offers no difficulty; only be careful to make the "o" large enough, as well as to make the "ah" as small as you possibly can.

Coming to the third table, right column of page 13, — on "oop," "oot," etc. It is again the same principle "to avoid angles"; observe how the "radius" or tail inside the circle is situated. In the upper part of the table "oop," "oot," etc., the phonographic sign must begin with the radius, and end into the proper consonant without angle.

The second or lower half of the table is much simpler, because the direction of the pen is indicated by

the consonant, and the vowel circle has only to be turned to one side, and radiated.

The fourth table, first column of page 14, "wa" and "p" make "wap," etc., requires a careful study. The shortest way must always be preferred in shorthand, and the table shows the shortest way to write down the double loop, and the shortest way to connect it without angle with the consonant that follows or precedes.

Fifth table, second column of page 14, short "i" and "p" make "ip," etc. We have four different ways of writing the hook for "i"; one that will connect without angle must be chosen in every case. See how the rule is applied throughout the table. A great number of mistakes made by beginners come from disregarding this rule. "AVOID ANGLES." With an angle between "i" and "p," you write only 100 syllables in the same time that you write 150 words or more, by avoiding the angle. To write "ip" without angle, only one stroke of the pen is required, while it takes two to write the same with an angle between the "i" and the "p."

NOTE.—The half circle or hook of this table is used also to represent "e" long as in "here," "a" as in "age," and "e" short as in "met." To precise either sound, when necessary, follow the rule given in the eleventh lesson, page 9.

The key to these tables will be found in the February, March and April issues of the "Wawa." But they are so simple that, after seeing the first one, the following ones can be followed at first glances.

The exercises on page fifteen are complete, that is they give the way to connect any initial vowel with any following consonant, and how to connect any terminal vowel with any preceding consonant.

Nos. 1, 2, 3, 4, 5, are nothing else than the tables of pages 12, 13, and 14 condensed, Nos. 6, 7, 8, 9, 10, 11, 13 and 14, take the place of similar tables which it would be too long to reproduce in this little booklet. The key to these exercises is found in "Wawa," Nos. 137 and 138.

In Exercise No. 6, see how the "e" hook is connected without angle with any consonant: Beginners are very apt to take the wrong turn in this point, and retard their progress by it. There must be no perceptible transition between the vowel and the consonant, in the syllables of these tables: the pen or pencil must run from the one into the other without a single mark where the connection is made. The object of these tables and exercises is precisely to enable the pupil to follow this rule in all cases.

In exercise No. 12 is found a short way to represent "wip," "wit," "wif," etc., by using a large quarter circle to represent "w" in connection with the "i" or "e," which can be done without engendering confusion.

Exercise No. 13 shows how to connect "wipe," "wite," "wife," etc., and Exercise No. 14, "pwi," "twi," etc.

No. 15 gives two ways of writing "we," "way," and then a very short way to write "wan," "win," "won," ("wun" or "one").

The sound "ah" before or after any consonant.

a	and	p	make	ap	o	and	make	q
a	"	t	"	at	o	"	"	e
a	"	f	"	af	o	"	"	g
a	"	k	"	ak	o	"	"	h
a	"	l	"	al	o	"	up	i
a	"	sh	"	ash	o	"	"	j
a	"	s	"	as	o	"	"	k
a	"	n	"	an	o	"	"	l
a	"	m	"	am	o	"	"	m

p	and	a	make	pa	and	o	make	b
t	"	a	"	ta	"	o	"	c
f	"	a	"	fa	"	o	"	d
k	"	a	"	ka	"	o	"	e
l	"	a	"	la	up	o	"	f
sh	"	a	"	sha	"	o	"	g
s	"	a	"	sa	"	o	"	h
n	"	a	"	na	"	o	"	i
m	"	a	"	ma	"	o	"	j

The sound "o" before or after
any consonant.

O	and		make	q
O	"	-	"	q
O	"	\	"	q
O	"	/	"	q
O	"	/up	"	q
O	"	(	"	q
O	"	)	"	q
O	"	)	"	q
O	"	(	"	q

The sound "oo" before or after
any consonant.

oo	and		make	q
oo	"	-	"	q
oo	"	\	"	q
oo	"	/	"	q
oo	"	/up	"	q
oo	"	(	"	q
oo	"	)	"	q
oo	"	)	"	q
oo	"	(	"	q

	and	o	make	b
-	"	o	"	b
\	"	o	"	b
/	"	o	"	b
/up	"	o	"	b
(	"	o	"	b
)	"	o	"	b
)	"	o	"	b
(	"	o	"	b

	and	oo	make	b
-	"	oo	"	b
\	"	oo	"	b
/	"	oo	"	b
/up	"	oo	"	b
(	"	oo	"	b
)	"	oo	"	b
)	"	oo	"	b
(	"	oo	"	b

The sound "ow" before or after
any consonant.

o	and		make	q
o	"	-	"	p
o	"	\	"	q
o	"	/	"	q
o	"	up	"	q
o	"	(	"	q
o	"	)	"	q
o	"	)	"	q
o	"	(	"	q

The sound "wa" before or after
any consonant.

o	and		make	q
o	"	-	"	q
o	"	\	"	q
o	"	/	"	q
o	"	up	"	q
o	"	(	"	q
o	"	)	"	q
o	"	)	"	q
o	"	(	"	q

	and	o	make	b
	"	o	"	p
\	"	o	"	q
/	"	o	"	q
up	"	o	"	q
(	"	o	"	q
)	"	o	"	q
)	"	o	"	q
(	"	o	"	q

	and	o	make	b
	"	o	"	p
\	"	o	"	q
/	"	o	"	q
up	"	o	"	q
(	"	o	"	q
)	"	o	"	q
)	"	o	"	q
(	"	o	"	q

Exercises.

No 1.

q a a g d e g e
b a a g d e g e

No 2.

q a a g d e g e
b a a g d e g e

No 3.

q a a g d e g e
b a a g d e g e

No 4.

q a a g d e g e
b a a g d e g e

No 5.

q a a g d e g e
b a a g d e g e

No 6.

l a a g d e g e
l a a g d e g e

No 7.

l a a g d e g e
l a a g d e g e

No 8.

l a a g d e g e
l a a g d e g e

No 9.

q a a g d e g e
b a a g d e g e

No 10.

q a a g d e g e
b a a g d e g e

No 11.

q a a g d e g e
b a a g d e g e

No 12.

q a a g d e g e
b a a g d e g e

No 13.

q a a g d e g e
b a a g d e g e

No 14.

q a a g d e g e
b a a g d e g e

No 15.

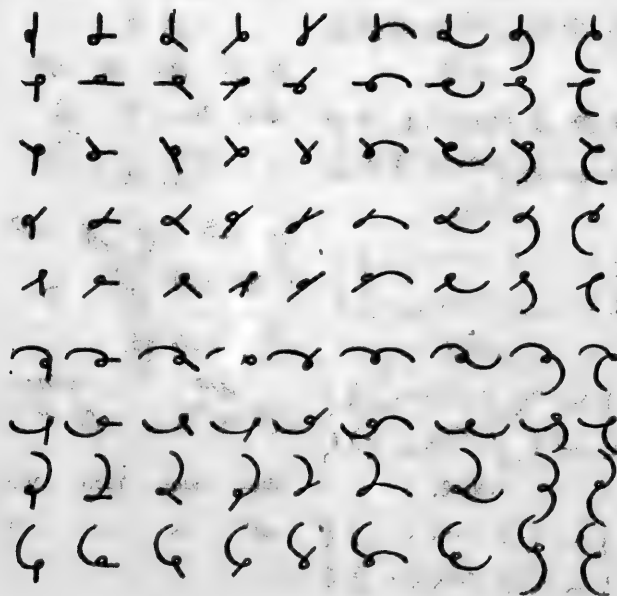
we way
on or

War. won non nun

l a a g d e g e

A table showing how to connect the vowel "ah" with any preceding or following consonant.

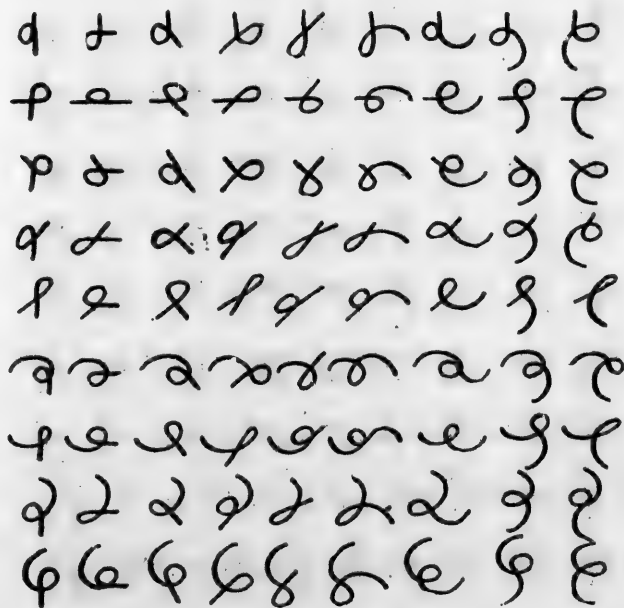
This table is very important. In most cases there is only one way to connect the vowel without angle with the two consonants, and that is the way which is marked down in the table. Only nine consonants appear in these tables, the sharp or short consonants; the other consonants corresponding one by one with those in the table, follow the same rule; "b" same as "p," "d" same as "t," "v" same as "f" "g" same as "k," "r" same as "l," "j," "ch" same as "sh," "z" same as "s," "ng" same as "n."



A table showing how to connect the vowel "o" with any preceding or following consonant.

It is exactly the same as the preceding table, only the circle between the two consonants is much larger. Remember that beginners are liable to create confusion by making the "o" too small or the "a" too large. Endeavor from the beginning to give each letter its proper size.

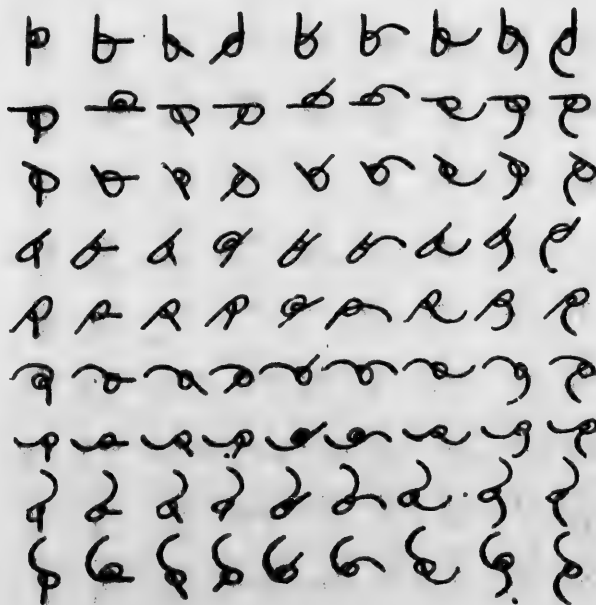
The key to this table is to be found in "Wawa" No. 139, page 76.



A table showing how to connect the sound "wa" with any preceding or following consonant.

This is a very important table, as it shows the correct way to make a double loop between any two consonants without always completing two circles. The table studies to follow the shortest way in every case.

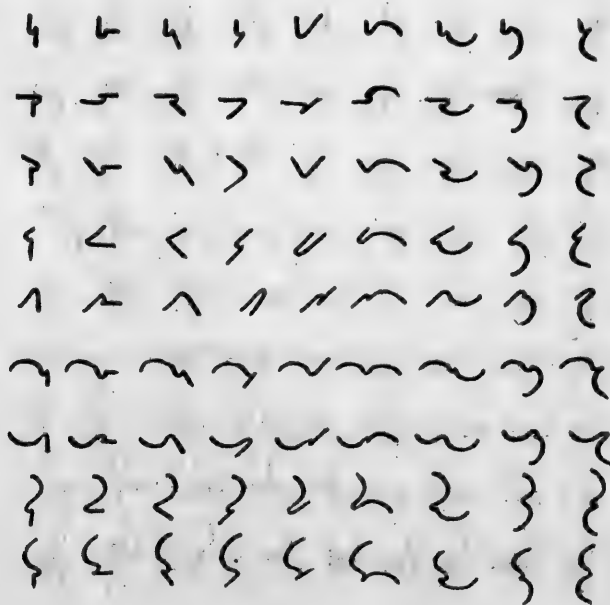
The key to this table is on page 78, "Wawa," No. 139.



A table showing how to connect "ē" long or "ī" short with any preceding or following consonant.

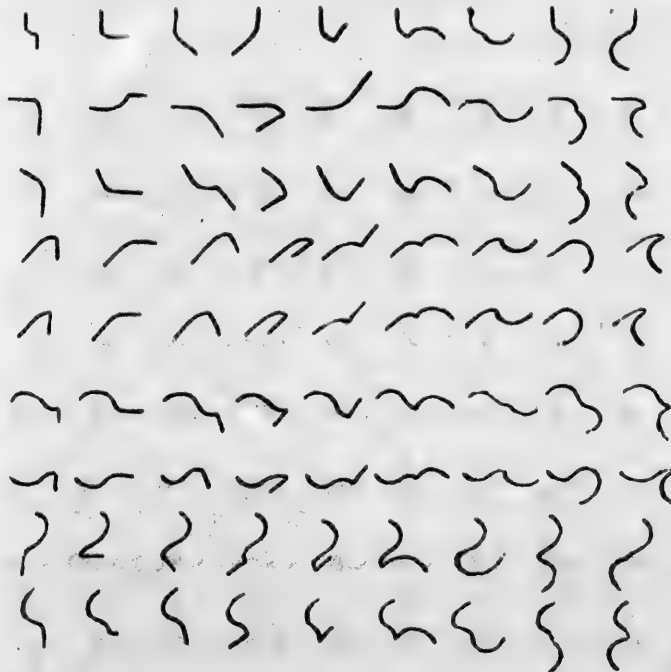
The monograms of this table are intended to represent "pip," "pit," "pif," etc. They may be made to represent as well "pep," "pet," "pef," etc., by placing a dot under the vowel hook, or "peep," "peet," "peef," etc., by placing a short dash above the hook; or also "pape," "pate," "pafe," etc., if the dash is placed under the hook. In current shorthand all these dots and dashes are dispensed with, unless it be necessary to precise the sound. In ordinary cases, the context will be sufficient to make out the meaning of the word written.

Key to this table on page 79, "Wawa," No. 139.



A table showing how to connect the sound "u" with any preceding or following consonant.

This table is a delicate one, and if the greatest care is not taken from the beginning to acquire a correct writing of these syllables, one will be liable to confusion afterwards.



A table showing how to connect the sound "l" as in "pipe" with any preceding or following consonant.

This table will be found very useful, because the words figured in this table are of frequent occurrence. Beginners are apt to make more angles than is necessary, especially in words similar to those in this table. The table shows the way to avoid angles whenever possible. See then that you write all the monograms of this table exactly as they are printed.



1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 84

3. —, —, —, —, —
 —, —, —, —, —
 —, —, —, —, —
 —, —, —, —, —
 —, —, —, —, —

II.—THE PLAYS OF ANIMALS.

2. o. nly, o l e e a - o l, v - n.
 Cb, n o e o n n v o l e k d
 v. f f. y a n o l, - a. v a n
 n o l v h o f { o l d, - g.
 a f. - o l - l - o a 4. - a f, - v
 v h, - e - l a - nly, i. - f, o
 N a a v, n v, e d - f l e. e
 v l a - n a l f p p, . q. f.
 i g n o o f e k e g, - o
 - a f, - o l o l f l e, e g a f.
 l - n - d o f - v l v h o
 n, n y f i - n e a. l, - v o
 - d u. v. a, - f.
 o l - n e o l f i. n - l v - o
 n - a f. n e - v, - f.
 3. l - f - n e o n y. f. o o v, -
 o l e a n. - n v o - e, g k v
 a d v o l a n - o l, - o o l
 - n i: e - e l, f - f. - - v
 - f o f u - e f - l. o. y. e
 f h. - f. e g e - e - v. f o f
 n o. n. v a d - v.
 n o - f - e, - e
 . v a - v, . v
 - . v, a - o f.

SHORTHAND VS. LONGHAND

| | |
|-------------------------------|------------------------------|
| Dear = 14. $\angle$ = 2½. | cousin = 21. $\angle$ = 2. |
| me = 9. $\angle$ = 1½. | Ellen = 17. $\angle$ = 2. |
| I = 3. α = 2. | who = 13. $\varnothing$ = 3. |
| can = 12. γ = 2. | has = 12. α = 3. |
| not = 11. γ = 2. | a = 5. α = 1. |
| button = 20. $\angle$ = 2. | maid = 18. $\angle$ = 2. |
| my = 11. $\angle$ = 2. | to = 7. $\varnothing$ = 2. |
| shoe = 13. $\varnothing$ = 2. | tind = 14. $\angle$ = 2. |
| said = 15. α = 2½. | to = 7. $\varnothing$ = 2. |
| Grace = 18. μ = 3. | her = 10. $\angle$ = 2. |
| and = 13. α = 1. | I = 3. α = 2. |
| no = 8. γ = 2. | have = 14. α = 2. |
| one = 10. γ = 3. | no = 8. γ = 2. |
| offers = 18. α = 4. | one = 10. γ = 3. |
| to = 7. $\varnothing$ = 2. | to = 7. $\varnothing$ = 2. |
| help = 13. α = 3. | wait = 16. $\angle$ = 2. |
| me = 9. $\angle$ = 1½. | on = 8. α = 1. |
| I = 3. α = 2. | me = 9. $\angle$ = 1½. |
| wish = 15. α = 2. | why = 14. $\varnothing$ = 4. |
| I = 3. α = 2. | how = 13. $\varnothing$ = 3. |
| were = 13. $\angle$ = 2. | can = 12. γ = 2. |
| like = 13. γ = 3. | you = 12. $\angle$ = 1. |
| Total: 251. | 49. Total: 252. |
| | 46½. |

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